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# Valtion taiteilijatuki taiteilijan määrittelijänä

Määrittelyvallan ehtoja ja  
ulottuvuuksia pohjoismaisen  
tukimallin suomalaisessa  
muunnelmassa



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## *Abstract*

Merja Heikkinen: State support for artists and the power to define the artist. Dimensions of and conditions for the power of definition in the Finnish variant of the Nordic model of artists' support. Research reports no 32. Helsinki: Arts Council of Finland. 244 pp.

Key words: arts policy, artist, state support, arts administration, Nordic countries, field of art, artistic definitions.

The dissertation studies state support for artists in the context of the societal process of producing definitions for art and artist. It examines the power of artists' support to participate in this process, and the dimensions of and conditions for this power. The study deals with the economic and symbolic power of definition inherent in the Nordic model of artists' support. It also examines the significance of the formulation and implementation of the policy of support in terms of this power. The dissertation consists of a summary in Finnish and five articles published in English.

The theoretical framework is based on Pierre Bourdieu's theory of the fields of cultural production and the concept of artistic classification systems introduced by Paul DiMaggio. The framework also makes use of the analyses by Per Mangset and Dag Solhjell of the relationship between Norwegian artistic fields and the state policy of supporting art.

The analysis of the economic dimension of the definition power of artists' support uses register-based data on artists' financial situation and grants. Survey data derived from questionnaires is used in studying the attitudes of Finnish artists toward state support for artists. The analysis of the Nordic policy of supporting artists uses data based on documents and interviews concerning the formulation and implementation of the policy in Denmark, Finland, Norway and Sweden. The cross-country comparison contributes to identifying the specific features of the Finnish policy of supporting artists from the point of view of its potential power of definition.

The study assumes that an examination of the formulation and content of the policy of support is insufficient, and extends the analysis to the implementation of the policy both at the level of the structures of decision making and at the level of actual decisions and their impacts. It concludes that the legitimating arguments, goals and means of the policy of supporting artists, as well as the structures and actions of the bodies implementing the policy, have an impact on the

resulting artistic definitions. For example, a relevant factor in this context is the way in which the relationship between various fields of art and the system of support is organized. According to the comparative analysis, the greater the correspondence between the administrative structures of decision making and the organizational structure of the artistic fields, the greater the resistance to change on the part of the artistic categories produced. By contrast, those structures of decision making which have required negotiations and compromises between various interests have produced artistic categories that have been more inclined to change. They have also been more likely to create new artistic categories. In this sense, the Finnish system of artists' support has proved to be comparatively flexible.

The development of the Finnish system of artists' support over the past few decades can be described as a slow expansion towards new areas of art. However, the demarcations and hierarchies between various fields of art have not lost their significance, and state support for artists still concentrates on the same areas as it did when the policy of supporting artists was established.

State support always contains an element of power. According to the study, the Nordic policy of supporting artists has both the material and symbolic power to participate in the production of societal definitions of the artist. The study presents a model for the formulation of the definition power of artists' support and defines dimensions and conditions for this power on various levels of policy making. The legitimating arguments, goals and means of the Finnish artists' support, as well as the criteria for granting it, strengthen the symbolic dimension of this power also in terms of the symbolic capital valued by the artistic fields. In this sense, it can be said that the state is one of the actors in the artistic fields in Finland. The symbolic dimension of the definition power of artists' support is, however, in the last instance derived from the artistic fields, and reinforces on its part the definition power of these fields.